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THE length of our review and the number of our advertisements deprive us this week of the space usually occupied by our leading article. We cannot say that we regret this—but the rather avail ourselves cheerfully of an unexpected holiday; which we hope, nevertheless, to employ for the benefit of our beloved readers, in the consideration of projects for the improvement and extended influence of The MUSICAL WORLD—of which henceforth we take pride and pleasure in proclaiming ourselves Editor and HALF PROPRIETOR. We shall shortly lay before our Subscribers our designs for the future, which we zealously trust may encounter their approval. In the meanwhile—and for the present—we wish them all the happiness they merit.

J. W. D.

## REVIEW.

“The Inniskilling Polka,”—by M’CAROLL. (M’Caroll, Brighton).

FROM its spirit and marked rhythm, this is likely to rival in popularity the most favourite Polkas of the day. The characteristics of the national dance are happily preserved, and the melody itself is fresh and vigorous. The “Inniskilling Polka” is followed by a second, called the “Favorite Polka,” scarcely less attractive than its predecessor. The arrangements for the pianoforte are excellent.

“La Polka Quadrilles”—JULIAN LE-MOINE—(T. Prowse).

A very sparkling and animated set—introducing, of course, the universal “Opera Polka,” the popularity of which is unprecedented in the annals of dance music.—The frontispiece is admirably designed and full of humour.

“Thou hast fled from my gaze”—ballad—ELLEN MASON.—(Charles Ollivier).

A tender feeling pervades this ballad, which is written with the skill of a musician. Few, we think, could interpret it better than the fair composer, who was till lately, a pupil of the Academy, and a decided credit to that excellent institution. The present graceful effort, proves that Miss Mason, though professedly a vocalist, has not neglected the study of harmony, that most important branch of musical education.

“Sabilla Norello’s Vocal School.”—Nos. I. II. III. IV. V.—(J. Alfred Novello).

This is a most useful little work, and one which has long been a desideratum. The general observations are well written, and of high utility—demonstrating satisfactorily the thorough acquaintance of the authoress with her subject. The remarks on recitative singing (in No. 4.) are exceedingly apposite, and are admirably illustrated by some well chosen examples from the works of the best composers. The exercises are well calculated for daily practice—those on the shake and on chromatic scales (in No’s 2 and 3) are perhaps more available than any we have seen. The name of the authoress is alone a guarantee for the utility of her work, but we are bound to say, that it is intrinsically so good, as to need no further recommendation than is involved in its own merits. No. 6—not yet published) is to contain instructions for facility in sight reading—an important branch of vocal science.

“Come to the Myrtle Bower”—“The Fairy Ring.”—vocal duets by G. ALEXANDER MACFARREN.—(Chappell.)

Mr. Macfarren has opened a new field for

concert vocalists, in the charming duets and trios that have lately proceeded from his pen. Though most of them are bagatelles they are such bagatelles as only a thorough musician could accomplish. The entire freshness of their melodies is only surpassed by the quaint and artist-like beauty of their harmonization. The extraordinary popularity of “Two merry Gipseys are we,” may be cited as a proof that vocal music of this kind may be rendered generally available, without descending to meagre triviality, for the sake of accommodating unpractised vocalists and amateurs. What is intrinsically good is worth a little trouble to master, and our vocalists have proved that they can descend to take this trouble, by the general use which they have made of Mr. Macfarren’s duets and trios, at the majority of the London, suburban, and provincial concerts, within the last two years. The “Two merry Gipseys” was first interpreted by Miss Marshall and Miss Dolby, at one of the Chamber Concerts of Macfarren and Davison, in Chappell’s Pianoforte Rooms, in March 1843. On that occasion it was unanimously encored, and ever since then has been a standing favorite. The duets before us are in no way inferior to that fresh inspiration, and only require to be heard to become popular. The first (in E flat), “Come to the myrtle bower,” is perhaps the best. Its harmonization is perfectly delicious, and it has the still more essential merit of being purely vocal. The six-four on E, at each recurrence of the subject, has a charming effect. The solo for *contralto*, in B flat, is very lovely, and its new and piquant harmonies cannot but strike the musician, while its expressive melody will be generally appreciated. The second duet (in C), “The Fairy Ring,” though less strikingly original, has the elements of popularity in a greater degree. There are no solos here—but two couplets repeated, *notatim et literatim*, the voices being judiciously managed so as to avoid the monotony of continually singing together. We recommend these duets to every vocalist who is in search of light and effective *morceaux de concert*—suit-

able to all hearers, and at the same time acceptable to the *connoisseur*.

"*The Dervish Chorus*," from Beethoven's *Ruins of Athens*—arranged for four hands on the pianoforte, by CZERNY—(J.J. Ewer.)

Few who were present can forget the effect produced by this wild and wonderful effort of genius at the Philharmonic Concerts, last season. Mendelssohn brought with him from Germany some choruses from Beethoven's almost unknown work, and they were performed under his direction. Though coming after his own extraordinary cantata, "*The first Walpurgis Night*," which had excited the enthusiasm of the audience to an almost unprecedented degree, the choruses of Beethoven at once delighted by their beauty, and surprised by their originality. The style of the chorus here presented to us in a generally available form, is almost grotesque—but the hand of genius is broadly manifested. We presume the intention of Beethoven was to infuse the spirit of Turkish music into his composition, and this he has effectively done, while, preserving, at the same time, a consistent and simple outline. This chorus, as if written by the great German, in defiance of Mr. George French Flowers, is in two parts, almost from beginning to end. Indeed, if we recollect rightly, the voices are in unison throughout. Nevertheless, nothing can be more impressive than the general effect, assisted by the splendid orchestration of Beethoven, perhaps the greatest master of instrumentation that ever lived. The arrangement for two performers is free from the ordinary faults of Czerny. He has refrained from filling up chords and stuffing in notes never dreamt of by the composer, as is generally his custom—and surely his ears must tell him how great an advantage he has secured by sticking to the original text. We recommend this as a thorough musical curiosity—and the more confidently, as we can offer all eulogium to the propriety of the adaptation.

"*Rondo Piacevole*," for the pianoforte—  
WILLIAM STERNDALE BENNETT—(Coventry and Hollier.)

HERE is a composition that comes within reach of the majority of pianists, amateur and professional, which cannot be said of many of its composer's efforts. Robert Schumann, the celebrated Leipsic critic—the *Eusebius* who wooed and won the charming Clara Wieck, the beautiful woman and fine artist combined—in a comparison between Stephen Heller and Sterndale Bennett, cites the *Rondo Piacevole* as the *morceau* which most essentially manifests the elegant and elaborate style of its composer. In this we differ with the

famous critic—our estimate of Sterndale Bennett would be rather by such a work as his overture to *Parisina*, were we limited to a single effort—but it would certainly appear that all the graces of a mind consummately graceful were concentrated within the short compass of a few pages, in the *Rondo Piacevole*. We do not exaggerate when we pronounce this the most finished effort of its length and pretensions that the pianoforte can boast. The zealous admirers of Bennett's genius find no stumbling-block in the exceeding difficulty of his compositions, but to the great majority of pianists, a work like the *Rondo Piacevole* may be justly considered a god-send—since it comes within scope of their powers of execution, and may be mastered without any very unusual extent of labour. That its merits are not the less commendable from its *facture* being less intricate is a satisfactory consideration; and on these grounds we recommend every amateur, sufficiently *musical* to be desirous of playing something from so distinguished a pen, to avail himself of this fragrant and lovely specimen of Mr. Bennett's ability. That it is intrinsically beautiful may be the more readily believed, when we state that we have heard two essentially different readings of it with equal pleasure. To hear it under the inspired fingers of poor little Filtsch, was to listen to the soft and gentle music of angels. But for the unsurpassed delicacy and almost feminine grace of his style, we might almost have pronounced the varied expression with which that wonderful child interpreted it, affectation; but affection and Charles Filtsch are not to be named together—his very excess of sentiment was nature—so fresh it came from the loveable and loving heart that beat within his gentle breast. The *Rondo Piacevole*, as played by the composer, is altogether a different matter—more manly, vigorous, and continuous—less breathing, loving, and sentimental. But we have heard both—with more delight than we can verbally express—and both, to our thinking, were *perfection*. Perfection is a big word, and should not be lightly uttered; but we venture it with pride and exultation, when we can *sincerely* do so, in relation with the composition and performance of an English musician. We disagree, then, with Schumann, in pronouncing the *Rondo Piacevole* the *essence* of Bennett's mind; but we consent with him in regarding it as the most elegant and finished effort of its kind, that has proceeded from any composer now living.

"*Tubal Cain*"—by HENRY RUSSELL—  
(Jefferys & Co.)

OUR readers have been made acquainted with the admirable lyric of Mr. Charles

Mackay, the intelligent author of "*Popular Delusions*," and have, doubtless, shared our delight in its perusal. We have only to add, that the music is in Mr. Russell's best style, and most decidedly holds rank among his most successful productions. There cannot be a question of its ultimate popularity, since it possesses every requisite to enchain public attention. From the straightforward and unaffected delivery of the composer, at his own entertainments, it has already made its appeal, successfully, to the sympathies of an English audience.

"*Portraits*" of MISS DOLBY, STERNDALE BENNETT, SAMUEL LOVER, and JULES DE GLIMES.—(Leader and Cock.)

THESE portraits are all from the pencil of M. Baugniet, a Belgian artist of very considerable talent, who has already prejudiced us in his favour, by a striking likeness of the witty and amiable author of the "*Physiology of London Life*," Albert Smith. The present specimens of M. Baugniet's talent are of varied excellence. That of Miss Dolby will hardly be pronounced flattering by the many zealous admirers of the talented and charming vocalist. We must confess that it does not please us. Miss Dolby is decidedly handsome, but the portrait is remarkably plain;—Miss Dolby is elegant and ladylike, while the portrait is coarse and vulgar. Besides (an error a lady will *never* pardon), the portrait gives us the notion of something considerably on the *wrong side of thirty*, whereas it is almost unnecessary for us to say that Miss Dolby is not *very* much on the *wrong side of twenty*. Moreover, Miss Dolby, we protest, does not squint, nor is one of her bright eyes larger than the other;—but in the portrait both these defects are noticeable. These facts support us in condemning M. Baugniet's portrait without quarter. The portraits of the three gentlemen are admirable, however;—but surely it is somewhat ungallant of M. Baugniet thus to give preference to the rougher sex. Sterndale Bennett's is a famous likeness—the combined intelligence and melancholy of the physiognomy are consummately depicted—it sins, however, as in the lady's case, somewhat on the score of age, giving us the idea of a decidedly *older* person than Mr. Bennett. Samuel Lover (again, a *shade* too aged), is a triumph of artistic skill. Fun, humour, and intelligence are there as plainly depicted, as in the manly and pleasant countenance of the original. Jules de Glimes is also a striking resemblance. Here M. Baugniet has favoured his clever countryman, by making him just as old as he claims to be, and no *worse*. Altogether these portraits are highly creditable to the artist, and (that of Miss Dolby alone excepted) deserve places in every musician's *sanctum sanctorum*.—D.

## Provincial.

LIVERPOOL, Oct. 15.—A concert was given last night in the Assembly Rooms, Great George street, by Miss Keale, pupil of Thalberg, attended by four hundred persons. Miss Keale played the *fantasia on Somnambula*, the study in A minor, and the *andante* and *finale* from the *Lucia* of Thalberg, and elicited much applause. Miss Whitall was encored in "By the sad sea waves," as was Miss Joseph, in "I'm the genius of the spring," and Mr. Ryall, in Henry Russell's "I'm afloat." John Parry was encored in "Fayre Rosamonde," and "Polka explained," in place of which he gave two other songs. The piano-forte used on the occasion was by Erard.

BRISTOL.—The Morning and Evening Concerts which took place at the Victoria Rooms, Clifton, afforded us an agreeable selection of English and Foreign talent. The Stormy weather prevented many from attending. Signor and Madame Lablache are established favourites; it would be supererogation to criticise their performances. The same may be said of Sivori. Miss Steele is a promising singer, with a soprano voice, of great purity. Döhler fully came up to our expectations. His personal appearance is as unpretending as his style of playing; the very opposite of the pianists of the French school. Signor Piatti on the violoncello, was a treat we seldom enjoy. He was rapturously encored.

CLASSICAL HARMONIST SOCIETY.—The Concert to be held by this Society, at the Gloucester Hotel, on Monday Evening next, at which the compositions of Handel, Haydn, and Mozart will be performed, will be fashionably attended; the lists are nearly full, and few tickets undisposed of. The band will be led by Mr. H. C. Cooper. The Choral department having received drilling at the hands of Messrs. Corfe, and P. J. Smith, cannot fail to be well sustained; indeed the high standing of this society is sufficient to ensure success.—*Great Western Advertiser.*

CHELTENHAM.—A Concert took place at the Assembly Rooms last evening, and was well attended. Its chief attractions were instrumental. Döhler, the pianist, whose first appearance in Cheltenham this was, surprised all who had not previously heard him, by brilliancy of style and rapidity of execution. Piatti, the violinist, equally astonished the audience. The richness of his tone and the finish of his execution justified the high eulogiums which have been bestowed upon him by the Metropolitan musical critics: his *Fantasia*, was encored. Sivori was applauded throughout; and in the *Carnaval de Venise* Fantasia the encore was enthusiastic. The vocal department was sustained by Madame F. Lablache, Miss Steele, and Signor F. Lablache, who all acquitted themselves excellently. The second concert takes place at the Rotunda, this afternoon, when the same artists will again perform. SIGNOR

MARRAS ANNOUNCES A MUSICAL SOIREE for the 28th of the present month. His celebrity as a singer of Italian and operatic music will doubtless command a fashionable audience on the occasion. A SERIES OF CHAMBER CONCERTS is among the contemplated musical entertainments of the approaching winter season. They will in all probability take place at the Assembly Rooms, under the direction of Mr. Alban Croft. *Cheltenham Looker On.*

## MISCELLANEOUS.

PARIS (From our own Correspondent).—A letter informs me that Liszt has reached Madrid, about which important event the

entire city is in commotion. Another letter says, that Ferdinand Hiller has composed a new opera for Berlin and Dresden, called—"Le Meunier et son Ecuyer."—Lanner has favoured us with two new waltzes, under the popular title of *Le Juif Errant* and *La Reine Pomare*.—A new singer, M. Latour, has made an equivocal *début* at the *Academie*, in Halévy's *Reine de Chypre*. Adam's new opera is fast going to the tomb of the Capulets. It has only been played four times. His new ballet is in active rehearsal. Neidermeyer has been ill, so that *Marie Stuart* is delayed for a short time. The three first acts, however, are already scored—and the two last will soon be completed. I expect a tolerable long nap on the occasion of its first representation—five long acts from Neidermeyer are no joke. All the company of the *Academie*, except Duprez and Massol, will take part in the opera. Halévy, Clapisson, and Adrien Boieldieu, are each at work for the *Opera Comique*; a pretty trio, to be sure! Boieldieu's opera will be the first produced. Donizetti is at Geneva; he has been lately at Bergamo, Naples and Rome. Vieuxtemps, the violinist, is at Constdt, for the benefit of his health; he has just completed a new concerto, which I trust will prove more lively, if not more lengthy than his last. Inchindi, the vocal *basso*, has arrived here: he is a clever and agreeable artist, and I am glad to see that he seems to be a favorite with the London folks.—I haven't more to say. Is it true, by the way, that French Flowers has published a new fugue, under the nomenclature of "Coningsby," dedicated to the affected hero of "Young England,"—Benjamin D'Israeli, Esq.?—Tell me—for you know all about Flowers—at least you ought, for you dose your readers with him—*ad nau-seam*. Grisar, a great advocate of Flowers, is attempting to get up a "Contrapuntist Society" here, and has written to Meyerbeer for his patronage and countenance—I wish he may get it. The test of an admission is a symphony written upside down, to be played *ab retro*. Grisar knows as much of counterpoint as I know of Japanese, and no more. Adieu.—M. M.

PRINCESS'S THEATRE.—We have heard it more than once observed that this generally excellent establishment is deficient in one very essential particular, *quoad*, its musical department. We allude to the *second tenor*, an agent of considerable importance. While the first tenor is the best now in the market—Mr. Allen—the Princess's Theatre has no second tenor worthy the distinction. We think, and more than one correspondent has reminded us, that Mr. Clement White, a vocalist remarkable for a bold unaffected style, with a steady

and careful method of vocalization, would be precisely the man to suit the emergency. He is, we believe, at present, free from engagements, and we are certain Mr. Maddox would lose nothing, but on the contrary gain much, by turning his attention in that direction. A manager should not forget that the subordinate offices of his establishment are of scarcely less importance than the principals; and the acquisition of a sound vocalist, and sensible musician like Mr. White as a second to Mr. Allen, would at once be creditable to the Princess' Theatre, and of incalculable advantage to the perfection of this operatic representation.

IMPORTANT NEW WORKS.—We are enabled to inform our readers that a new edition of "Boyce's Cathedral Music," edited by Mr. Joseph Warren, will shortly appear, with (for the first time) an organ and piano-forte accompaniment. Several important new methods are also on the point of issuing from the press:—Bertini's Method for the Piano, Campagnoli's and Paganini's Methods for the Violin; Czerny's Schools of Fugue Playing, Preluding, Embellishment, and Practical Composition, and Nos. 4, 5, 6, 7, and 8 of Czerny's edition of the works of Bach, edited, respectively by Messrs. J. Bishop and J. Clarke. The whole of these elaborate works are the publications of the spirited establishment of Messrs. Cocks and Co., who will very shortly remove to their spacious new premises, No. 6, New Burlington Street, Regent Street.

THE SACRED HARMONIC SOCIETY have secured the services of Miss Dolby, Miss Barrett, Mr. Hobbs, Mr. Machin, and Mr. Stretton, at their first performance, on Wednesday evening, Nov. 6, of Handel's "Israel in Egypt."

MR. GOFFRIE, the clever violinist, has returned to town, and will remain with us during the winter.

MR. H. B. RICHARDS, the eminent pianist and composer, returned to town on Monday, from a tour in South Wales and Yorkshire.

MR. BALFE's new opera is in active rehearsal at Drury Lane Theatre.

MISS KATE LODER.—The Rev. Edward Scobell, incumbent of St. Peter's, has appointed this highly-talented young lady organist of his church. It affords us gratification to know that the musical genius of our young townswoman is so generally acknowledged and appreciated by the London musical profession. We heartily wish her success, and doubt not that as opportunities of being heard by London audiences occur, we shall frequently hear more in her praise. Miss Kate Loder is the daughter of Mrs. D. Harvey, of this city.—*Bath Herald.*

MUSICAL SOCIETIES IN LONDON.—A chronological list of the principal musical societies in London, with the dates of their establishment.

The Royal Society of Musicians, 1738.—The Madrigal Society, 1741.—The Catch Club, 1762.—The Cecilian Society, 1785.—The Glee Club, 1787.—The Choral Fund, 1791.—The Concertores, 1795.—The Philharmonic Society, 1812.—The Royal Academy of Music, 1822.—The Melodist's Club, 1825.—The Sacred Harmonic Society, 1832.—The Choral Harmonists, 1834.—The Society of British Musicians, 1834.—The Societa Armonica, 1834.—The Purcell Club, 1837.—The Royal Society of Female Musicians, 1839.—The Professional Choral Society, 1840.—The Western Madrigal Society, 1840.—The Round, Catch, and Canon Club, 1843.

Besides the above, there are numerous literary institutions, at which musical performances are frequently given. Two important societies have been established within these few years; namely—The Musical Antiquarian, and The Handel Society; the first, for the purpose of publishing the works of the old English writers, and the second, for giving a standard edition of the compositions of the "Mighty Master." Professors of the highest eminence, have undertaken this labour of love. There are also several social societies, composed of professors and amateurs, for the purpose of performing vocal music in parts—among which, are the Adelphi, and Abbey glee clubs, who give prizes for compositions in the school which they patronize; there are also taverns in London, and the neighbourhood, where vocal and instrumental music may be nightly heard—and at some places, such as Evans's Hotel, Covent Garden, the Cider Cellar, the Coal Hole, &c. &c., glees are sung by professional men, in a very superior manner; such is musical London in 1844, independently of the various theatres, and numerous public and private concerts.—

D. S.

MR. STERNDALE BENNETT has been engaged to conduct one of his overtures, and to play, at one of the Liverpool Philharmonic concerts in December.

BRUSSELS.—Leopold de Meyer has arrived here from Frankfort. A Brussels journal says—"The pianist, Leopold de Meyer, the hero of the London season just expired, has arrived at Brussels from Frankfort. He promises us several musical *séances*. M. de Meyer recently performed at a private *soirée* with distinguished success. A correspondent, who was present on the occasion, tells us that this artist unites in his playing, the different qualities of Dreyshock, Thalberg, and Madame Pleyel." (*Who is Madame Pleyel?*) "We shall hear and judge for ourselves." De Meyer is announced to perform at an approaching concert of the *Société des Beaux Arts*, a

duet with the eminent violinist, De Beriot. From here he will proceed to Paris. M. Jules de Glimes was here for a short time, but did not appear in public. He has left for London. Haumann and the sisters Milanolli (violinists), are here.

MISS BASSANO.—(*From a correspondent*)—This young lady is resolved it seems to belie our predictions, and prove us to be among the "unknowing." Her debut at Varese has been one of extraordinary and almost unprecedented success. She was called for many times during her performance. Her acting was so good and her singing so decidedly dramatic, that many thought she had been on the stage before. It was in her acting we thought she would fail, not from want of talent but of self-possession. But this obstacle surmounted, so that the fine qualities of her nature, of which we can speak from personal knowledge, may have fair play, and a brilliant career will be before her. Some comparisons to Pasta and Malibran, we shall consider for the present as having as much politeness as truth in them. Miss Bassano was a pupil of Signor Crivelli, at the Royal Academy, was indebted to the liberality of the Queen Dowager, and Sir Andrew Barnard, for the means requisite for her studies in Italy.

WE regret to state that Mr. Keating, the Oboe player, died a few days ago, leaving a widow and three children, fortunately for whom, Mr. Keating was a member of the "Royal Society of Musicians."

SIR HENRY BISHOP is engaged to give six lectures on the rise and progress of the British Lyric Drama, at the London Institution, in April.

STAUDIGL.—Our worthy correspondent, Albert Schloss, has favoured us with an admirable portrait of this popular vocalist, published by himself. It is got up in first-rate style, and is by far the best likeness we have seen of the gifted German artist. None of his admirers should be without it.

THE SOCIETY OF BRITISH MUSICIANS gave their first *soirée*, with the utmost success, on Friday, at the Harp Saloon of Messrs. Erat. Our readers were put in possession of the programme in our leader of last week, and want of space prevents us from entering into further remarks at present. The most striking features of the programme were a masterly quartet in A, by Mr. Cipriani Potter—a new duet in F major, for pianoforte and Violin, by Mr. Charles Horsley, a composition of decided genius, in which young Watson, of the Academy, highly distinguished himself by the admirable manner in which he executed

the violin part (the composer himself taking the piano)—and two charming songs by Bennett and Mudie, "To Chloe in Sickness," and "Retrospection," beautifully sung by Miss Dolby. There was much more worth recording had we space. Mr. C. E. Stephens accompanied the vocal music, and Mr. Calkin presided.

STATISTICS OF THE THEATRES IN GERMANY, COLLECTED BY L. SCHNEIDER, AN ACTOR IN BERLIN.—There are, altogether, 115 German Theatres, with 3175 dramatic performers (1870 actors and 1305 actresses); 147 singers (89 male and 58 female); 174 principal dancers; 2089 orchestral performers. The entire number of persons employed on the German theatres is about 12,769. The most numerous orchestra is that of Berlin and Vienna, the former comprising 95, and the latter (the Karthnerthor Theatre), consists of 77 persons. The smallest orchestra is that of Marburg, comprising only 12 persons. By adding the singers and most of the directors and stage-managers to the above number of the dramatic actors, the whole would properly amount to about 3600. This calculation is, however, somewhat below the mark, for amongst the 115 theatres there are only 21 travelling companies included. It may be presumed that there are more than 200 theatres. Amongst 139 prompters are also 39 female prompters. Dresden has the greatest number of leading actors engaged, consisting of 55 persons; the smallest, comprising only 12 actors, is at Znaim.

HANOVER.—Marschner has completed a new opera entitled "Adolph von Nassau," which will shortly be represented. It is highly spoken of.

BERLIN.—Auber's opera, the "Syren," was performed here for the first time lately, in honour of the birthday of His Majesty the King.

THE MELOPHONIC SOCIETY announce a miscellaneous concert for Friday evening, November 1, at Wornam's Rooms. The attractions offered are considerable. Among the vocalists we may name Miss Roinforth, the Misses Williams, and Miss Lockey.

LECTURE HALL, GREENWICH. (*From a Correspondent*).—The second of a series of subscription concerts took place on Monday evening, under the direction of Mr. Dando, and was attended by nearly 800 persons. The performance commenced with Onslow's *quintet* in D, excellently rendered by Dando, Gattie, Hill, Lindley, and C. Severn. Madame Dulcken performed Ries's *Swedish fantasia*, and took part in Mozart's *quartet* in G minor; she also played Döhler's *Tarantella* in capital style. Lindley was

much applauded in a *fantasia* of his own. The vocalists were Miss Dolby, the Misses Williams, and Mr. John Parry. Henry Smart's classical song, "Estello," was charmingly sung by Miss Dolby, accompanied by the composer, who presided at the pianoforte. Miss Dolby also sang and received encores in "Terence's Farewell to Kathleen," and Barnett's "Little Fay." The Misses Williams gave several songs and duets with great success, and Mr. John Parry was encored in two of his *buffo* romances. The whole of the performances went off with *éclat*. The third concert of the series will take place on the 18th of November. (As the above is sent to us by a valued correspondent, we insert it, but for the future we must positively decline to notice any London or suburban concert unless we are previously favoured with admissions, or unless the performance be advertised in our pages.—ED. M. W.)

ROYAL ACADEMY OF MUSIC.—We had the pleasure of attending a private *soirée musicale*, given by the pupils of this admirable institution, on Tuesday evening. The following interesting programme was excellently performed:—

PART I.—Quartett—No. 1. Two Violins, Tenor, and Violoncello, Messrs. Doyle, Shickle, Wilkes, and Hore; *Mozart*. Song—"My faint spirit was sitting," Miss J. Davies; *Kate Loder*. Duet—"As I saw fair Clora," Messrs. Bloxsome and Latter; *G. Hayden*. Duet in D—Pianoforte and Violoncello, Messrs. Wilkinson and Horatio Chipp; *Mendelssohn*. Song—"Deh per questo," Miss Barrett; *Mozart*. Glee—"In this fair vale," Misses Barrett and Davies, Messrs. Bloxsome, Latter, and Chamberlain; *Attwood*. PART II.—Quartett—Pianoforte, Violin, Tenor, and Violoncello, Miss Read, Messrs. Doyle, Wilkes, and Hore; *Dussek*. Scena—"Portia," Miss Lincoln; *Weber*. Trio, Tremate—Miss Barrett, Messrs. Bloxsome and Latter; *Beethoven*. Solo—Flute, Mr. Wells; *Kalliwoda*. Duet—"Come be gay," Misses Barrett and Davies; *Weber*. Quartett, No. 76—Two Violins, Tenor, and Violoncello, Messrs. Doyle, Shickle, Wilkes, and Hore; *Haydn*. Mr. Wilkinson accompanied the vocal pieces.

We have no right to criticize a private performance, but we cannot help expressing our gratification at the talent, both vocal and instrumental, which was exhibited. Mr. Wilkinson and Miss Read are pianists of great promise, possessing the requisites of style and execution in no ordinary degree. Misses Lincoln and Barrett are vocalists already known to the public, and deservedly ranked among our rising artists. Mr. Horatio Chipp is a violoncellist of decided ability, whose rapid improvement was strikingly manifested on Tuesday night. Mr. Wells showed great facility as a flautist, and does credit to his master, Mr. Card. The stringed instruments are also worthy of mention, especially Mr. Doyle, who has acquired a sensible style and sure execution. Mr. Wilkes is a good tenor, and Mr. Shickle (a pupil of

Charles Patey) considering that a year and a half ago he had not taken a violin in his hand, has made remarkable progress. The gentlemen vocalists have good organs, especially Mr. Latter. We must not omit to say that Miss Kate Loder's song, nicely interpreted by Miss J. Davies, is a very pleasing and musician-like composition. Altogether this soiree left an excellent impression on all present, and of the talent of the pupils of the institution.

MR. HENRY SMART, one of our most distinguished musicians, both as an organist and composer, announces to his friends and pupils his intention of holding a series of vocal rehearsals for the practice of the finest choral compositions of the ancient and modern Schools. To secure as well a diversity of interest as an extended range of study, the plan of these rehearsals will embrace every style of music recognised as classical, from the motets and oratorios of Sebastian Bach and Handel, through the masses of Haydn, Mozart, and Beethoven, to the cantatas and dramatic works of Mendelssohn and Spohr. The meetings will take place at Mr. Smart's residence, 35, Howland Street, Fitzroy Square; will commence on Wednesday evening, November 6th, 1844, at eight o'clock precisely, and be continued every alternate Wednesday, at the same hour, until Wednesday, May 7th, 1845, forming a course of fourteen rehearsals. The deservedly high position of Mr. Smart, will, we think, warrant the step he purpuses to take, and secure the triumph of the speculation.

it in various public journals.—MISS LEY.—To become a member of the "Society of British Musicians" our fair correspondent must be proposed, and seconded by two members, before the general meeting next month. Will Miss Ley allow us to place her name on our list—as we have two or three to propose? We are pleased that our remarks should have called attention to the importance of an excellent society.—MR. TEMPLETON, next time.—MR. JOHN ROE, thanks.

#### ADVERTISEMENTS

#### To Flute Players.

In the Press, A COMPLETE COURSE OF INSTRUCTIONS FOR THE BOEHM FLUTE, (both the open and the closed G Keyed Flute), by

R. CARTE, Professor of the Flute, designed for beginners, as well as for those acquainted with the Old Flute, and preceded by an Analysis of the Boehm Flute and of the old Eight-Keyed Flute, with a comparison between them, to enable the reader to judge of their relative merits.

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No. I.—"Swifter far than Summer's flight" (Lament, sung by Miss Dolby with distinguished success).

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\* \* \* In the Press.

No. III.—"False friend, wilt thou smile or weep," (Beatrice's song from the "Cenci," sung by Miss Bassano and Miss Dolby).

WESSEL & STAPLETON,

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(Office of the *Musical Examiner*),

Publishers of the "British Vocal Album," and the entire works of CHOPIN, STEPHEN HELLER, and MOLIQUE.

#### Jullien's Celebrated Polkas.

MONS. JULLIEN has the honour to announce that Nos. 5 and 6 of his collection of POLKAS are published. This collection is now composed of No. 1, The Original Polka; No. 2, The Royal Polka, No. 3, The Drawing Room, No. 4, The Range of Vienna, No. 5, The Imperial Polka, and No. 6, The Douro Polka; the other six, forming the complete collection of Twelve Polkas, will be published weekly during the present and following month. The immense success of M. JULLIEN's Polkas having induced unprincipled persons to publish spurious imitations, Mons. JULLIEN has published the above Polkas at his own office, 3, MADDOX STREET, NEW BOND STREET; and in order to secure the public against the possibility of purchasing the incorrect copies, he has attached his signature to each copy, none can therefore, be relied on which have not his autograph.

#### Sacred Harmonic Society, Exeter Hall.

On Wednesday, November 6, will be performed

#### HANDEL'S ORATORIO,

#### Israel in Egypt.

Vocalists—Miss Barrett, Miss Dolby, Mr. Hobbs, Mr. Stretton, Mr. Machin.

Attendance will be given at Exeter Hall on Tuesday Evening, from 8 till 10, to renew subscriptions, and to receive applications from parties desirous of becoming subscribers, a favourable opportunity presenting itself for their admission now that the society is entering upon a new season. The Subscription is One Guinea per annum.

THOMAS BREWER,  
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## A Grand Military Fantasia,

(For the Piano-forte),

Descriptive of the Moral Revolution at Athens, 1843,

By J. COHAN, (Pupil of Ries.)

"Mr. Cohan has aimed at giving a musical idea of a great moral revolution; and, as far as such a thing is compassable by harmonic, melodic, and canonic means, he has succeeded. The effect of this *morale*, in the hands of a pianist like the composer, must be brilliant, warlike, and exciting; we recommend every lover of music this veritable battle-piece. The fantasia is appropriately dedicated to an illustrious Greek."—*Musical Examiner*.

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The Fairy Ring, Duet, sung by Miss A. and Miss M. Williams	2 0
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Merrily meet again, Trio for 3 equal voices	2 6
With hearts light and merry, Round, ditto	2 0
Spread wide the sail, ditto ditto	2 6
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## Charles Nicholson's Flutes.

The manufacturer of the above instrument directs the attention of PROFESSORS and AMATEURS to his latest improved Flutes; these instruments although so well known to every true musician, yet, to the young performer, a word or two may be said with propriety respecting them. First—No Flutes can be better in tone than these, either in the sharp or flat keys. Second—Their quality of tone has always been unrivaled, and still maintains its superiority. Third—In contradistinction to all others these instruments are the easiest to perform on, the least exertion with the embouchure being required, and the quality of tone so requisite for every performer to attend to, is one of the leading characteristics with these instruments. Lastly—The strongest proof that need be adduced that every performer of any celebrity on the flute, performs on those made on the principle of the late highly celebrated Master, Charles Nicholson. Those Gentlemen who wish to be instructed on the correct principles of the above master, can be recommended to competent professors by applying at the manufactory, 18, Hanway Street, Oxford Street.

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Just Published, Warren's Hints to Young Organists, price 3s.; Rinck's First Three Months at the Organ, 8s.; and his Great Practical School, a new edition, by J. Bishop, 26s.; Warren's Very Easy Tutor, 4s.; ditto Twenty-four Psalms and Hymns, with Interludes, 6s.; Bryan's One Hundred and Fifty Interludes, 6s.; Warren's Beauties for the Organ, in One Vol., 21s.; Viner's Organist's Library, 12s.; J. S. Bach's Forty-eight Preludes, and Forty-eight Fugues, fingered by Czerny, 31s. 6d.; and his Art of Fugue, by ditto, 21s.; also Warren's Hints to Young Organists, 3s.

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At the Royal Banquet at Windsor Castle, in the presence of Her Majesty and the King of the French, were performed "The Homage Waltzes," by Labitzky; and at the Grand State Dinner given by Her Majesty in honour of the King of the French, were performed "Les Bouquets des Dames," Strauss; "Dalkeith Waltzes," Labitzky; "Mephisto Galop," Labitzky, all of which are published only by R. Cocks & Co.

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\* The Orchestral Accompaniments to these Works can be had on application to the Publishers.

September, 1844. COVENTRY & HOLLIER, (LATE PRESTON), 71, DEAN STREET, SOHO.

London—G. PURKESS, at the "Musical World" Office, 60, Dean Street, Soho, where communications for the Editor, and works for Review, and Advertisements should be sent.—R. GROOMBRIDGE, 6, Paternoster Row; MITCHESON, Buchanan Street, Glasgow; and the following Music Sellers:—Chappell, New Bond Street; Cramer & Co., Regent Street; Cocks & Co., Prince's Street; D'Almaine, Soho Square; Duff & Hodgson, Oxford Street; and may be had on order of all respectable Music and Booksellers. Printed and Published by THOMAS HARRISON, of 11, Great Distaff Lane, Friday Street, at 1 & 1½, Dudley Court, in the Parish of St. Olave, Silver Street, in the City of London. Thursday Oct. 24, 1844.

The "Three Impromptus," and the "Three Romances," come under the same category as the preceding—differing only in this—that they are brief paintings of sentiment, and have no intent whatever to emulate what is ordinarily termed *descriptive music*.

"Genevieve," is a romance composed for the Leipzig *Allgemeine Musikalische Zeitung*, and therein published as a fac-simile of the author's handwriting. The "Suite de Pièces" may, with advantage, be adopted as a sequel to the *Six Studies*. They consist of six movements, rather intended as studies for command of style and expression, than for any peculiar executive difficulties. They are exclusively meant for performers who can boast of very considerable fluency, and who have arrived at a certain point of facility of execution, without which it were loss of time to attempt them. As musical compositions, they rank among the most masterly of the author's works.

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OVERTURE "Pavisina" .....	4 0
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— "Wood Nymphs" .....	5 0
— "Marie du Bois" (Op. 28) [In the Press] .....	4 0

Mendelssohn Bartholdy may be pronounced the inventor of the *concerto-overture*, one of the most interesting classes of imaginative music. His "Midsummer Night's Dream," "Isles of Pingal," "Melusina," "Calm Sea and Prosperous Voyage," and other masterpieces, for a long time had no rivals. The overtures of Sterndale Bennett, however, at once placed him by the side of the great German composer, and the best judges of the continent, with Spohr, Mendelssohn, and Moscheles at their head, have pronounced them equal works of genius and art, to the finest modern instrumental compositions of the most celebrated masters. The intense passion of *Pavisina*, the dreamy melody of the *Naiades*, and the joyous playfulness of the *Wood Nymphs*, rank these overtures among the most consummately poetical creations of the age. They are, undoubtedly, the orchestral triumphs of the composer, and are equally an honour to his country and his art.

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